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Disce quasi semper victurus; vive quasi cras moriturus.

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Resurgite!—June, 1877.

AN IRISH PATRIOT'S EXHORTATION TO OPPRESSED PEOPLES.

Now for the faith that is in ye,
Polander, Slav, and Kelt!
Prove to the world what the foes have hurled,
The hearts have grandly felt.

Rouse, ye races in shackles!
See in the east the glare
Is red in the sky, and the warning cry
Is sounding—"Awake! Prepare!"

A Voice from the spheres—a Hand down-reached
To hands that would be free,
To rend the gyves from the fettered lives
That strain toward Liberty!

Circassia! the cup is flowing
That holdeth perennial youth:
Who strikes succeeds, for which manhood bleeds
Each drop is a Cadmus tooth.

Sclavonia! first form the sheathing
Thy knife to the cord that binds.
Thy one-tongued host shall renew the boast:
"The Scythians are the Winds!"

Greece! to the grasp of heroes,
Flashed with thine ancient pride,
Thy swords advance; in the passing chance
The great of heart are tried.

Poland! thy lance heads brighten;
The Tartar has swept thy name
From the schoolman's chart, but the patriot's heart
Preserves its lines in flame!

Ireland! mother of dolors,
The trial on thee descends;
Who quaileth in fear when the test is near
His bondage never ends.

Oppression, that kills the craven,
Defied, is the freeman's good;
No cause can be lost forever whose cost
Is coined from Freedom's blood!

Liberty's wine and altar
Are Blood and Human Right;
Her weak shall be strong while the struggle with Wrong
Is a sacrificial fight.

Earth for the People—their laws their own—
An equal race for all:
Though shattered and few, who to this are true
Shall flourish the more they fall.

—JOHN BOYLE O'REILLY, in *The Boston Pilot*.

The Circulation of Matter.

The great fundamental truth of physical science is that matter and force are indestructible; that is, when once they are called into existence by the Almighty, there is need of His word and command in order that they return to nothingness. As a consequence of this truth, matter and force are constantly presenting new forms to our observation, and yet never vanishing wholly from the universe. This circulation of matter, of which we speak, will be here treated with regard to a few of the most striking phenomena which it presents.

The circulation of matter is needed for the maintenance of vegetable and animal life, and without the existence of life it would be confined to a narrow scope. The mutual aid which plants and animals render each other is absolutely necessary for the life of both, as the world now exists; and this aid is the support of animal life by plants, and the support of plant life by animals. The first phase in the great circulation of matter is the equilibrium of water. There is always movement and counter-movement. The rain descends and flows in streams, rivulets and rivers into the mighty ocean, to be taken up by evaporation into the air in the form of clouds, whence it again falls as rain; and so on forever to repeat the same process. A small part of that which falls is taken up by the plant, ministers to its wants, is stored up in its tissues, is consumed and absorbed by the animal, is given out by the animal in the process of combustion and decay, and is again restored to the air to go the rounds of movement and counter-movement. The plant takes carbonic acid from the air, and liberates the oxygen, retaining the carbon, which the animal consumes, and absorbing oxygen from the air causes the carbon to unite with it, producing carbonic acid. We may consume the plant, and the carbon in twenty-four hours unites with the oxygen; or the plant may be stored up for thousands and thousands of years in the earth as coal, and may only after centuries be united to the oxygen from which it was set free. The coral secreting lime builds his rock-ribbed dwelling, and so to our eye seems to destroy the equilibrium of carbonic acid. But from thousands of vents and crevices in the earth it is poured forth to supply the need and demand. To-day over two thousand millions of tons of coal are consumed in a year, giving six hundred millions of tons of carbonic acid. Yet the quantity of gas thus poured into the air does in no appreciable way change the proportion of this gas contained in the atmosphere. Oxygen and nitrogen are in the same state of ceaseless flux and reflux. Oxygen is set free by the plant, and returned by it to the atmosphere, whence it is seized upon by the animal, enters into combination with its carbon and hydrogen, and is again poured into the atmosphere to

Rev Le O. Walsh

undergo the endless rounds of chance. Nitrogen, taken up as ammonia, is accumulated in the plant in the form of gluten, albumen, etc., and after being wrought into the structure of the animal, is decomposed and rejected by it, and is again ready to enter the plant.

In these and many other instances do we see the use and aid of the circulation of matter in animal and plant life. The plant takes carbonic acid from the air; supplies oxygen to it; decomposes water, carbonic acid and ammonia; forms the organic principles of food; endows mineral matter with the properties of life; converts simple into complex compounds; and stores up force and energy. The animal gives back carbonic acid to the air; takes oxygen from it; produces carbonic acid, water and ammonia; consumes the organic principles of food; takes from organic matter the properties of life; changes complex to simple compounds; and gives forth force and energy. The light, mobile, almost spiritual atmosphere is the theatre of these grand, these mighty transformations. It has been truly called the fountain of life and the source of death. "From its serene and inscrutable depths come the mysterious processions of living beings which crowd the earth, and it is the great sepulchre to which they all return; it has received the disrupted and scattered elements of the dead of past generations, and is hourly gathering to itself the living of the present." The beautiful and the unsightly, the noxious and pure, the great and the small, all go forward in the rounds of change. The air we breathe, the water we drink, has been breathed and drunk by thousands before us. No material, no force has ever been wasted, has ever disappeared.

Life and death do thus imply each other. There is no life, but there is death. They are the two ends of the balance of Nature, the two poles of existence. Every instant of life is co-existent with death, and life without death would be death. Well was it said that "the creation of a plant was the simultaneous institution of life and death—the establishment of an incoming and outgoing stream to be in constant flow as long as the kingdom of life should last." Man himself cannot stop this everlasting change. He may bind and swathe the bodies of his dead, he may place them deep in piles of lofty granite or polished marble which he rears to their pride or his vanity; but in the end Time will enter the tomb, the body will moulder and decay, will pass into the stream of change, and will be again carried on in the round of Life. To those who attempt to violate this, her fundamental law of change, Nature renders fearful punishments. The great epidemics, the consuming fevers, and the desolating plagues are but warnings to those who disregard the laws of God and Nature that matter and force must and shall change and move. It is a fitting corollary to the grand law that matter and force cannot be destroyed by the will or power of a finite being.

DON D'ESRY.

Pre-Raphaelites.

"After all Ned, what did you go abroad to see?"

"To see!" repeated Mr. Edward Carlton, with a lifting of his eyebrows. "Ask me, rather, what I did *not* go abroad to see?"

Our Mr. Edward Carlton is a serious youth in this sense; he really prefers looking over a book of choice pictures to "splitting his sides" over a set of caricatures. Otherwise Mr. Edward Carlton is a lively fellow, and fond of travel with all its incidents; not minding an inconvenience now

and then; not even the failure of a remittance a day or two after time. His companion, or questioner, is of a more dashing style; one who never thought much about the old masters, and cared as little as he thought. Though not exceedingly delicate in his perceptions, he could see the "least in the world" touch of contempt for his question in Ned's tone and manner—and rejoined: "You need not stand upon a pin's point nor its head with an old chum; but if I must study my sentence, what sort of pictures did you find most to your taste while abroad; and to come a little nearer, to cut a little closer, since you are so fastidious, what did you think of your old friends the Pre-Raphaelites? Were they all you expected to find them, or have you recovered from your excessive admiration of Cornelius, and especially of Overbeck?"

"I do not plead guilty to any excessive admiration for Cornelius or even Overbeck," replied our decorous Mr. Carlton.

"There it is again," said Dick. "Balancing the world on a mere syllable; like a veritable grammarian of the Dark Ages!"

"And you," retorted Ned, "have not yet recovered from your optical delusions about the Dark Ages! As to the grammarians, you do not seem to agree with Ozanam, and a host of modern scholars from all nations, that these despised grammarians prepared the way for the exactness and beauty of our modern languages, and that we are indebted to them for our ability to speak modern Italian, and at the same time to read Cicero and Horace."

"Have your own way, old fellow; but tell me what I really want to know about those Pre-Raphaelites. Not the imitations, like your Cornelius and Overbeck, but the genuine Cimabue, Giotto——"

"Please go back a little farther than these ever convenient names—from Florence as far as Siena, whose artists were winning immortal fame for their city while Cimabue was still under the Byzantine yoke and Giotto was tending his sheep," dryly remarked our Mr. Carlton.*

"There it is still, again!" exclaimed good-natured Dick; "I can never hit your white mark."

"And all," insisted Ned, "because you will not take the trouble to do so. You ramble on, making sweeping assertions, taking for granted all sorts of secondhand statements, and then complain that you do not hit my mark! If you were an ignoramus—a genuine, involuntary ignoramus—I could excuse and would humor you. As it is, you have a right to read up about these matters, like an educated gentleman. But let me say, once for all, the old masters, including Raphael himself, were none of your dashing artists, looking out for *effects*. They were all hard students; and not only hard students, but great thinkers. Not only splendid draftsmen, but men brimful and running over with ideas which they were eager to express, and for which they could scarce find room on their canvas, panel or even palace or chapel wall. This, I should say, is the main difference between the giants of the 13th, 14th, and 15th centuries and the dawdling gentry who may call themselves artists in this or any other century, but who have only the

* In the beginning of the XIIIth century Piero di Lino was called from Siena to Rome, by Pope Pascal II, to execute in the Church of the SS. Quattro Incononati those remarkable frescoes still to be seen in the Chapel of S. Sylvestro, representing the story of S. Sylvestro and the first Christian Emperor, Constantine. Cimabue was born in 1240,—died in 1302; Giotto was born in 1276, died in 1336.

name without any of the spirit of those great and most steadfast workers. I really did take in hand to see the pictures of those ages preceding Raphael; and the more I saw of them the more I felt the grandeur and the supernaturalness of all their artistic aims and inspirations. The painting of a group of Bedouins and their camels, even with the pyramids for a background, or of soldiers playing cards under the shadow of a tent, whether that tent gives the lights and shadows of an Italian or an American atmosphere—what are all these, when compared to those magnificent compositions—creations rather—in which the artist recognizes, and compels every one who looks at his picture to recognize, some eternal reality of our immortal existence; either of that part of it led upon this earth, or of the part lived after what the world calls death? Think of it, my friend: to walk through room after room in some gallery, to say nothing of chapel after chapel in some church which would swallow up half a dozen of the largest churches you know—think I say, of walking through room after room, hall after hall, in some gallery, and seeing nothing but pictures of such exaltation of subject that you seem to be walking in a paradise, among celestial beings and in familiar converse with angels! This is precisely what you do when you visit Pisa, Siena, Orvieto, or Florence. After a while, you become so accustomed to this celestial society that you feel repelled by the grossness, the earthliness of modern galleries. You are like one who has lived in paradise and can never forget the majestic beauty of the forms which there saluted you."

"And did you really find the pictures of those old artists—Duccio, Ansano of Siena, Fra Angelico—worthy of all the praise given to them?"

"Worthy of all that is given to them a hundred times over; and not only these favored few, but so many others whose names grace only the lists of such discriminating writers as Montalembert, M. Rio, and Schlegel. I am tired of this everlasting harping on a few names like Michael Angelo and Raphael, adding perhaps Leonardo's; and then charging upon such noble followers as Cornelius and Overbeck a servile imitation of one, two or three artists, who were contemporaries rather than predecessors of this very Michael Angelo, Raphael or Leonardo. To return to the principles upon which the great religious artists wrought out their wonders and marvels is to leave all schools and all imitations behind one, and to urge one forward to that steep mountain peak of meditation so familiar to the artists of those great ages when the soul was believed to possess a pre-eminent beauty, an undying loveliness. Critics may analyze, and presumptuous ones may strive to imitate, but one can no more imitate the bliss of the good after their judgment, in the Last Judgment by Fra Angelico, than one can personate an angel of light. And let me say, between ourselves, my dear old chum, what a secret I got hold of as I studied, not strolled, day after day and week after week through Duomo, Chapel and Gallery. It was this. The sources of inspiration are not confined to one city, or one country, or one continent, or one century. They are as universal as humanity, as unfailing as God and Redemption. If we have not a great art and great artists it is our own fault; and this because we have not favored their highest inspirations, have not responded to their call upon our sympathy, or have actually vitiated the air they breathe by our false philosophies and false religions. The artist of the ages of faith wrought for his own countrymen

his own townspeople,—wrought out the time-honored traditions of a favorite shrine, of a patron saint. It was not the anatomy so much as the story of the picture which his public were thinking about; and he was not thinking so much how many square feet he could cover in a certain time or how soon he could finish his engagement as how best to honor those benign friends whose intercessions he he constantly invoked. The same seed will bear the same fruit in Siena, Pisa, Florence, Assisi, New York, Chicago, or any religious centre of art in these United States, and in every generation, if the soul of the artist trusts not to any human patronage, but to Him who alone gives the increase, and that it may be an hundredfold." E. A. S.

Cervantes.

Miguel Saavedra de Cervantes was born in Spain, of highly respectable parents, or of that station in life termed *hidalgos*, in the year 1547. His birthplace was for a long time uncertain—eight cities, Madrid, Seville, Toledo, Lucena, Alcazar de San Juan, Esquivas, Consuegra and Alcala de Henores, each disputing for the honor of having given him to the world. It is now generally conceded that the one last named has the best-founded and most authentic claims.

Very little is known of the early life of Cervantes, but we learn from himself that from the most tender years he had a great taste for literature. He was sent to Salamanca, where he passed ten years, and afterwards continued his studies under a learned Professor, Juan Lope de Hoyos. The latter had a great fancy for the youth, and often terms him "his dear and well-beloved disciple." Cervantes afterwards entered the service of Cardinal Acquaviva, the Pope's Nuncio to Spain, with whom he went to Rome. Fired with the desire to do something nobler than live in luxurious ease, he afterwards turned his attention towards the profession of arms, and became a private soldier under the command of Captain Diego de Urbina. He served with much honor and received several severe wounds at the famous battle of Lepanto.

Being compelled to remain in the hospital of Messina for six months, Cervantes was so fortunate as to excite the interest of Don Juan of Austria, from whom he received considerable pecuniary assistance. After his recovery he again engaged in warfare, and in recompense for his brilliant services received from Don Juan letters to Philip of Spain in which he entreated the king to confer upon Cervantes the command of some of the companies then raising for service in Italy and Flanders. The Viceroy of Sicily, Don Carlos of Arragon, Duke de Susa, also recommended him to the king's favor. Armed with these documents, Cervantes in company with his brother Rodrigo set sail from Naples to return to his native land.

New trials, however, awaited him; for the ship in which he sailed was captured by an Algerine fleet, and he with his companions were taken to Algiers and sold into captivity. His master, finding concealed upon his person letters from men of such importance, was led to believe that he was of noble birth, and fixed an extremely high price for his ransom. The indomitable Cervantes, however, did not lose heart, but became the life and leader of his fellow-captives. He contrived several plans and attempted to escape, but all of them proved futile, and only resulted in his being made to endure greater sufferings and privations. A large sum of money being sent him by his father, he ap-

plied it to the ransoming of his brother, as the price placed upon himself was too exorbitant to be paid by one in his straitened circumstances.

All plans of regaining his liberty being frustrated through chance or the treachery of false friends, Cervantes was compelled to submit to his fate, until, in the year 1580, commissioners from Spain arrived to treat for the release of prisoners. A thousand crowns were at first demanded for Cervantes, but through the entreaties of one of the ambassadors the price was lowered to five hundred, which was paid, and Cervantes was once more a free man. Nothing daunted by the perils and dangers through which he had passed, he again entered the service, and conducted himself with his usual valor. About this time he became enamored of a young lady of noble family named Donna Catalina de Palacios Salazar y Vosmediano, to whom he addressed his pastoral poem "La Galatea." The first part only of this is now in existence, and is remarkable for its purity of style, beauty in descriptive parts, and delicacy in the love passages. He soon after married Donna Catalina, being then in his thirty-seventh year.

Cervantes pursued the natural inclination of his mind to literature, and, abandoning pastoral poetry as unprofitable, turned his attention towards the drama. In this field, however, he had too great a rival, Lope de Vega, to contend against, and after producing twenty plays, which were not received, he was obliged to retire. Burthened with a large family, he was compelled to accept a situation as clerk to a victualler of the navy, but even the scanty remuneration this afforded also failed, the office being eventually suppressed.

Nothing can be ascertained with certainty of the fortunes of Cervantes from 1598 to 1603. It was during this time, however, that he conceived the idea and began the work that will for ever make him famous, the immortal "Don Quixote," the first part of which was issued in 1605. His reduced circumstances necessitated its speedy publication. Some of his biographers say that it was at first coldly received; but ere long it obtained bursts of rapturous applause, and was in the hands of every one, four editions being printed in the first year. The consequences attendant on success soon followed, and the author was assailed on every side by jealousy, envy, and the most virulent abuse. These attacks were made upon him more especially by those writers of chivalry whom he made the butt of his ridicule. Disappointed in the hopes of court patronage either for his military services or exalted literary genius, he engaged his time in writing new books and revising the first edition of "Don Quixote." The second edition, revised and corrected by himself, was brought forth in 1605, and was superior in every respect to the first. In 1612 a collection of his novels, fifteen in number, was published, and in 1614 appeared his "Journey to Parnassus," followed the year after, 1615, by the second volume of "Don Quixote." A little before this time a spurious continuation of the first part was issued by a person calling himself Alonzo di Avellaneda, which was a *nom de plume* for an Aragonese monk whose rightful name cannot be ascertained. In his work he furiously attacks Cervantes, applying to him approbrious terms of every description, reproaching him with his poverty and imprisonments, and going so far as to assert that Cervantes was destitute both of wit and talent. Being justly incensed at this treatment, and bearing ill the taunts of his enemy, who boasted that he would spoil the sale of the second part of his work, Cervantes ap-

plied himself with a redoubled vigor to his task, and the marks of injudicious haste noticeable in the concluding chapters are to be attributed to this hurry.

Soon after the completion of his great work, Cervantes was seized with a disease which terminated his life on the 23d of April, 1627, in the sixty-ninth year of his age. We cannot at the present time fully realize what a powerful influence the appearance of "Don Quixote" exerted during the period in which it was written. "The influence of the two chivalrous fictions we have named was all-powerful in Spain for more than two centuries, but their reign was over when 'Don Quixote' entered the lists; Amadis of Gaul and the Cid himself both succumbed to the Knight of the Sorrowful Countenance, before whose long lance of ridicule and trenchant sword of sarcasm the spirit of Spanish chivalry fled affrighted, never to return." Like Homer of old, Cervantes' tomb is unknown, but his memory still lives in the remembrance of all, and his name will go down to the end of time as that of a man whose genius produced a work which is not only unrivalled but unequalled in all the broad field of literature. G. B. O.

The Preparation of Boxwood.

Amongst the manufactures of the metropolis there is one which, although it is not of any great extent, yet is connected in such an important manner with literature and art that it deserves notice; for, without the process of which we are about to speak, the illustrations which in our day are made to advance the teachings of science and other descriptions of knowledge could not be given. Some of our professional readers may think that the method of preparing boxwood blocks for the use of engravers is so well known as not here to require note. In truth, however, more than ninety in each hundred persons, even of some education, know little of either the nature of the material or the manner in which the boxwood is prepared for use.

Boxwood is about as heavy and durable as ebony, and cuts better than other description of wood. So close and even is its surface that, by the means of sharp gravers, it can be cut with the greatest delicacy in all directions on the cross grain of the wood. In England a dwarf description of box is used for the flower-borders of gardens. There is, however, a larger species, which grows at times to 15 feet in height. The diameter of the trunk at the widest part is not more than 6 inches. The great demand for wood of this size, and the large value of it, have caused the finest of this description of trees to be cut down at Box-hill and other parts of this country. The wood is further valuable for the making of the handles of some kinds of tools, delicate parts of surgical instruments, children's toys such as pegtops; and, by a steam process, this close-grained wood can for a time be made soft as wax, on which, by means of pressure, medallions and other ornamentation can be stamped by engraved dies. Snuff-boxes and parts of cabinets have been beautifully decorated in this manner.

The introduction of wood-engraving by the Bewicks soon led to a considerable demand for boxwood suitable for the practice of that art, and it was worth the while of speculative merchants to import boxwood from Turkey and some other districts in the East. From them a larger description of wood was obtained than any that had been grown in England; yet the large boxwood of a useful description, from even foreign parts, seldom exceeded 12 inches in diameter. From this a square of a considerable

size might be cut. The nature of boxwood is, however, to retain the sap and moisture for a long period; and until these have been carefully removed by time and keeping in a dry and tolerably warm atmosphere, the wood, when cut into slices of the proper width, is liable to warp and split in various directions from the outer bark towards the pith or centre of the tree. The undried wood, and even that properly seasoned, without great care, is liable to warp; and if in that state, after the block has been drawn and engraved on, it be exposed to the pressure of the printing-press, it will be likely to split into many pieces, and thus destroy the valuable work of both the draughtsman and engraver. Besides this loss, is the more serious inconvenience of these accidents happening at the time when a periodical publication is ready for printing.

It may be worth while to mention that the form of the type used for books, newspapers, and all other printed matter, is of a uniform height,—about $\frac{3}{4}$ of an inch,—and to this thickness the boxwood for the use of the engravers must be reduced. In addition to the trouble caused by the splitting above referred to, few blocks of large size can be found without specks of soft rotten parts, which would crumble under the action of the graver. If one of these happened in a dark part of the design, or a tint of clear sky, this imperfection in the printing would prove a sad blot,—a flaw destroying the general effect of a wood-engraver in a most unpleasant manner.

Let us step into the workplace of a preparer of boxwood, who has for several years been engaged in making this material ready for the engravers. Here are stacked large quantities of boxwood cut into slices of a little over the required thickness, brought from the places abroad already mentioned. These slices of boxwood are in few instances perfect, but are split from the centre, or else imperfect in other respects. A small steam-engine is at work, and we cannot but think of the wonder which would have been felt by Thomas Bewick if any one had hinted that such a powerful means would have been needed to fashion the wood required for the engraver.

Here we learn that this manufacture is confined to only two or three firms, and that there are some secrets in the trade which it is not considered desirable by the boxwood preparers to reveal. Having been accustomed to look for some time past at many works, some of immense extent, where we have been shown with great readiness the operations, and found anxiety expressed to explain the various processes to the public, it reminded us of old days to be told that there are mysteries in this trade into which it is not convenient to inquire. Without being too curious in this instance, we will look at the process of selecting from the circular slices of wood the perfect parts and cutting them, with a circular saw driven by steam power, into square, oblong, and other shaped pieces. These, by a process of which we are not informed, are planed with the greatest nicety, and joined together with glue, or some species of cement: sutures of cedar or some other wood are passed from one small block to another; and when a portion of what may be a large block has in this way been joined together and allowed a sufficient time for drying, it is a matter of rare occurrence that any portion of this skilfully-arranged mass will separate or crack. The whole of the joined block can be separated, so that when an engraving is needed in haste, one of these blocks can be divided into six portions, so that instead of one engraver, six might be engaged at the same time. Care is, of course, to be taken that the

work on each part of the block should correspond; but this is, in a measure, partly effected by the touches of the draughtsman, and the cutting of the proper lines at the joinings by a skilled engraver gives a key to the whole work which produces uniformity.

At the back of the block oblong holes are pierced, about half-way through the block: these are for the purpose of inserting brass screws of about $2\frac{1}{2}$ inches long. Before passing the screw, by means of a properly drilled hole, a nut is dropped into each of the orifices above mentioned, and attached to the screw, which is octagonal; these can be turned by a key made of the proper form, which draws the parts of the block tightly together; and so nice is the fitting of the joints, that if the block is properly managed, there should in printing be no evidence of any of the divisions of the block.

Sometimes, in the hurry of going to press, this is not sufficiently attended to, and the consequence is those white straight lines which mar the beauty of many wood-engravings. In this manufacture much depends on the quality of the wood and on the great nicety with which the various small pieces of boxwood are squared and joined together; and it would be worth while for any ingenious mechanic, who might be anxious to understand the nature of this construction more clearly than we have at present the means of showing, to examine one of these prepared blocks, and particularly notice the manner of joining and inserting the bands of softer wood into the permanently joined parts of the blocks.

When the block is completed it has a smooth and somewhat greasy surface, on which neither black-lead pencil would mark nor could Indian ink be properly laid; it is therefore necessary to give it a sort of tooth; and, while this is done, the preparation must neither be so thick nor so gritty as to interfere with or damage the engraver's tools. The best preparation is a quantity, according to the size of the block needed for use, of the best finely-powdered flake white diluted with a very weak mixture of gum-arabic and water. When sufficiently mixed, it must be spread evenly over the block, from side to side and from end to end, until the whole is covered with a very thin even stratum. To those, however, who have not the opportunity of seeing this simple operation performed by one used to it, it is perhaps better to ask the wood-preparers to make ready the block. By means of tracing on black-lead paper, the design can be easily transferred, and then both pencil and Indian ink can be worked, the same as on paper.—*Builder.*

Scientific Notes.

—Pascal, in 1644, first demonstrated that the air possessed weight.

—The metal potassium, when dropped upon water liberates hydrogen, which becomes inflamed.

—Starch, bean flour, sand, gum, mucilage and gelatine are used as adulterants of honey. They are readily recognized, as they all, except sand, thicken on heating, while the pure honey becomes thinner under such a condition.

—The range of the Whitehead "fish" torpedo has been extended to two thousand yards. To drive it to that distance the compressed air which actuates the machinery of the fish has a pressure of three thousand to thirty-five hundred pounds. If the fish is sent out from the tube quite horizontally, it keeps the same depth till near the end of its course, when it gradually rises.

—The difficulty of keeping a fluid free of living germs

has misled many physicists who attempted to prove spontaneous generation. Thus if a liquid be boiled for a considerable length of time the younger germs will be killed, but the older ones will only be softened, and not devitalized. Only by successive boilings can all the germs of varied ages be killed, and a sterile fluid, suitable for the crucial test, be secured.

—**FRESH WATER IN THE SEA.**—It is well-known that in many places springs of fresh water arise from the bottom of the sea. M. Toseli proposes to make use of them. Their water, brought through flexible tubes held at the surface by suitable buoys, would furnish ships with supplies of water they are often in need of. M. Toseli appears to have studied the question carefully, and provided for the preservation of his apparatus in the face of storms.

—New evidences are now quite numerous of the connection between disturbances in the solar atmosphere and in the earth's magnetism. For the last year or two there have been few remarkable displays of the aurora; and that period has been also one of singularly few sun spots. On the morning after the great auroral display in the beginning of this week, Prof. C. A. Young made an examination of the sun's surface, and found the protuberances in the chromosphere more active than they had been previously for four years.

—Mr. Mellard Reade has been estimating the quantity of the soluble constituents of the soil held invisibly in solution in the waters of rivers and borne out into the ocean. He believes that over the whole earth one hundred tons of such matter are removed annually from every square mile, and at this rate it would take twenty million years to accumulate the quantity of sulphates of lime and magnesia in the ocean, but the carbonates could be replaced in four hundred and eighty thousand years. If the chlorides of the ocean all came from the rivers, which contain so little, their renewal would take two hundred million years. These calculations are interesting as indicating the length of geological time.

—From time to time stories have been brought from certain tropical islands in the Pacific that there were races of men somewhere in the unknown interior who possessed veritable tails. But no trustworthy traveller has yet certified to the statement. Latterly the locality of these men with tails has been shifted in vague rumors to New Guinea. The announcements have been rarely more than a brief sentence in some of the foreign journals, and no authority has hitherto been given. But at last they take more definite form. The Rev. W. G. Lawes, of the London Missionary Society, acknowledges having received "circumstantial reports" of men "with not very flexible tails," said to live in the interior of New Guinea. The men of science must look to this. It will never do to let the missionaries discover the "missing link," and compel Messrs. Darwin and Huxley to ask odds of the patrons of Exeter Hall.

—During the miocene period it is certain, from the character of fossil plants found at Atanekrdluk, Greenland, and elsewhere, that the temperature must have been thirty degrees warmer than at present, as far north as the seventeenth parallel. In the beginning of the cretaceous period the Arctic climate must have been of not only a temperate, but subtropical nature. How to explain the change of climate is one of the most interesting of physical problems. A change of the position of the poles of the earth would account for the facts; but how did the position of the poles change? Mr. Twissden has examined, mathematically, the geological hypothesis that the displacement of the earth's axis of figure would be sufficient, and he concludes that the necessary deviation of twenty degrees would be followed by a tidal wave of twice the depth of the ocean. Messrs. Huxley and Knowles, in summing up the recent inquiries regarding the subject, thus guardedly express themselves: "If the earth be quite rigid, the redistribution of matter in the shape of new continents could never cause a displacement of the pole from its initial position of more than three degrees. But if the earth have the power of readjusting itself, periodically, to a new figure of equilibrium it is possible that the effect may be cumulative, and the pole may, therefore, have wandered as much as ten degrees or even fifteen degrees, from its primitive position."

Art, Music and Literature.

—Gen. Ducrot has just issued the third of his "Defense de Paris, 1870-'71," illustrated by many maps in color.

—M. P. Wymen has published in Paris a "Review of the Charitable Establishments of the United States of America."

—Capt. Burnaby's new work, giving an account of his ride through Asia Minor and visit to Kars, Erzeroum, etc., will be published in a few days.

—The new organ for the Cincinnati music-hall will, it is said, be the largest in America and rank as the fourth or fifth in the world. Its cost will be \$30,000.

—A new oratorio, entitled "Moses; or, Israel in the Wilderness," has been essayed in Liverpool, the composition of Dr. Rohner, the author of some elementary works.

—Some one said to Hugo once upon a time: "It must be very difficult to write good poetry." "No, sir," replied the poet; "it is either very easy or utterly impossible."

—It is said that more than forty young American artists have pictures on exhibition at the Paris Salon. Ten of these are natives of Boston, ten of New York city, four of New York State, five of Philadelphia, and two of Chicago.

—*The Literary World* states that Mr. T. S. Fay, now living in Dresden, but for many years United States charge d'affaires in Berlin and minister to Switzerland, will shortly issue in New York a history of Prussia, on which he has labored for many years.

—Some London papers are poking fun at Mr. Gladstone because at the Royal Academy dinner he declared his profound sense of the importance of "the active and constant cultivation of letters." Mr. Gladstone's own numerous epistolary efforts are supposed to give point to the criticism.

—A monument, designed by M. Hasselmas, is to be erected at Odense to the memory of Hans Christian Andersen. It consists of a statue of the writer, on a granite pedestal, with three small figures in bronze at his feet,—one representing his genius; and the others, two heroes of his tales.

—The distinguished Russian artist, Basil Vereschagin, has left Paris, where he had established a studio, having received permission to accompany the Russian troops in their campaign against the Turks. His object is to take sketches on the scene of action, and work these up into pictures at his leisure.

—Says the *London Publishers' Circular*, apropos of the decline in the book trade: "American unfairness has hurt her own authors as well as ours. Bookmakers and book-breakers flourish, and for one original work we now see twenty reprints or bits of works, the mere mosaic of literature. This is not a healthy state."

—Lisbon contains fewer fine works of art than any other city of its importance in Europe. In the churches there are, however, some fine examples of wood carving of the sixteenth and seventeenth centuries, and many interesting ivory statues made by the Indians of Goa. They are skilfully cut, and some of them are peculiarly graceful in design and tender in expression.

—An important copyright decision in the court of the Queen's bench recently held that a compilation made out of various books and newspapers, if duly registered, must be protected, though not in itself original, and that copyright might be acquired by means of selection and arrangement. Publishers of selections from books will see the great importance of this decision.

—Brignoli, the tenor, has appeared in a new rôle, that of composer of the marche triumphe, "Crossing the Danube," which was performed with *eclat* during the past week at Gilmore's Garden. Several of the effects produced are very fine, the music conveying the idea expressed in the title, and thoroughly enlisting the attention of the audience in the alternations "from grave to gay, from lively to severe."

—Mr. Edgar Fawcett, writing about his young brother poets, says that Mr. Aldrich "has written very little that is not surpassingly good of its kind"; that Mr. Paul H. Hayne's verse has some resemblance to Shelley's; that Mr. R. W. Gilder's book is full "of noticeable conceits, and exceed-

ingly devoid of true poetry," and that Mr. Lanier's poems are "a mixture of genuine beauty and excessive hideousness."

—Jules Massenet's new opera, "Le Roi de Lahore," brought out in Paris, is founded on a Hindoo legend of an Indian prince who dies just before his wedding and who, wearied amid the joys of Paradise, is permitted to return to his love on earth during her lifetime. The music is not warmly commended by the critics, who allege that it is largely imitative of Wagner; the scientific effects are, however very gorgeous.

—The Exhibition of the Vienna Kunstlerhaus is said to be inferior to the display of previous years,—only about half the usual number of pictures being shown, and these seldom rising above mediocrity. Makart and Matejko exhibited historical portraits, which although fine of their kind, do not satisfy the expectation entertained of these eminent painters. The poverty of the display is ascribed to the hard times and the disturbed condition of the country.

—The Burlington Club, in London, has opened an exhibition of the etchings of Rembrandt, which comprises above 200 specimens, a large proportion of which are choice. The collection is loaned by various parties. Prefixed to the catalogue is an introduction by Mr. Seymour Haden, in which is given an able analysis of the prominent etchings of Rembrandt, showing how much of their execution is, in the opinion of the writer, due to the master, and how much to his pupils.

—Father Sommervogel, to whom the task has fallen of completing the great work which the Brothers de Bacher were not permitted to see through the press, has just sent out a "Table Methodique," or analytical table of contents, to facilitate reference to the new edition of the "*Bibliothèque des Ecrivains de la Compagnie de Jesus*." He promises a similar table for the writers contained in the Supplement. Those who are so fortunate as to possess a copy of this folio edition may expect to receive the final sheets during summer.

—M. Viollet-le-Duc writes from Milan to the *Journal des Debates*: "I have been distressed at my visit to Sante Maria delle Grazie to see the fresco of Leonardo da Vinci completely disfigured by restorations. The three Apostles at the end of the table, on the right of Christ, have been entirely repainted. And then, this fine painting is in its last stage of decay. The wall is incurably damp, and the plaster flakes off in small pieces, which gradually become larger. It is many years since I saw the Cenacolo, but, from what remains, it appears to me that Morghen's engraving is singularly wanting in the greatness, action and expression of the original."

—Dr. Jessopp has just issued to the subscribers for his work, *One Generation of a Norfolk House*, the poem which Father Henry Walpole wrote in 1581, on the execution of Father Edward Campion. For printing this poem Valenger was fined £100, and was condemned to lose his ears; and, for writing it, Father Henry Walpole was compelled to make his escape from the country, and when, twelve years afterwards, he ventured to return, he was hung, drawn and quartered on a charge of high treason. No copy of Valenger's edition is known to exist, and only one copy of the poem in MS. has survived, viz.: that in the Bodleian, from which Dr. Jessopp's copy has been taken.

—When Opie, the British painter, was heard of, his fame rested on a very humble foundation. He was asked what he had gained to acquire him the village reputation he enjoyed. His answer was: "I ha' painted Duke William for the signs, and stars and sich-like for the boys' kites." Dr. Wolcot (Peter Pindar) told him some time after that he should paint portraits as the most profitable employment. "So I ha': I ha' painted Farmer So-and-So, and neighbor such-a-one, with their wives and eight or ten children." "And how much did you receive?" "Why, Farmer So-and-So said it were but right to encourage genius, and so he ga' me half a guinea." "Why, sir, you should get at least half a guinea for every head." "Oh, na, that winna do—it would ruin the country."

—Wagner, the composer, never sits down to his desk with the intention of producing something, of composing a song or a chorus, or finishing an act. It is remarkable that

all his poems were produced in his younger days. The poem of the "Ring" dates from the same era as "Lohengrin." With the poetic sketch Wagner also composes in great part the principal "motives"; that is, the musical plan or structure of his work, to be at a future day taken up again and completed. The musical sketch being finished the instrumentation is taken in hand and completed by the master himself. He writes with marvellous rapidity when once he has commenced, and without scratch or correction, the sheets being quite ready for the copyist and engraver. While composing he wears a peculiar dress, after the style of the costume worn by "Walther von Stolzing" in the opera of *Master Singers of Nuremberg*—a brown tricot of silk, knee-breeches of velvet tied with ribbons, velvet shoes, silk shirt with large puffed out sleeves, velvet vest reaching low down, and a dark velvet coat lined with silk, the arms extremely wide at the wrists, leaving the silk armlets fully displayed. That indescribable cap seen in nearly all portraits of the composer completes this quaint fifteenth century costume. Ordinarily, however, the composer dresses like anybody else.

—The Boston literary correspondent of *The New York Tribune* says of Judge Caton's new book, "Deer of America": "Judge Caton has for many years kept up an extensive deer-park, in which he has bred all the varieties which he now describes, and has observed them with continuous and scientific accuracy. One entire winter, I am told, was spent by him in northern Canada (or possibly Alaska) for the purpose of studying a species which he did not possess, and it follows from this thoroughness that his work reveals particulars never before given in any treatise. Moreover, his aim has been to make his subject attractive to sportsmen at the same time leading them to take a scientific view of their game. Being an enthusiastic sportsman himself, the author is able to attract this interest by spirited descriptions of the chase of each kind of deer mentioned. The first sixty-five pages are devoted to the antelope of America, which is, *sui generis*, allied to the ceryidæ as one of the ruminantia but in several respects different from them. It is curious to find in Judge Caton's experience of the antelope what at first seems to corroborate Shakespeare's natural history. The antelope, namely, weeps when in trouble; we have here an account of one who "burst into a copious flood of tears, which coursed down his cheeks and wet the floor" of his cage. One cannot fail to be reminded of the "poor sequestered stag" in "As You Like It," who is thus described to the exiled Duke in the forest of Arden:

"—'indeed, my lord,
The wretched animal heaved forth such groans
That their discharge did stretch his leathern coat
Almost to bursting; and the big round tears
Coursed one another down his innocent nose
In piteous chase.'"

Books and Periodicals.

—We acknowledge the receipt from O'Shea, of New York, of "Songs by the Western Sea," by Miss Harriet Skidmore. We will notice it in our next. We have also received the *Catholic World* and the *Popular Science Monthly*, which will receive due notice.

—In consequence of the pressure now being exerted by would-be exhibitors for space at the Paris Exposition of 1878, M. Krautz has been compelled to abandon his intention of constructing the monster Giffard balloon within the Exhibition precincts. The French Government, however, will furnish space for its construction as near as practicable to the Champs de Mars. M. Giffard has made his preliminary technical arrangements. The length of the rope will be about eighteen hundred feet. It will be conical, the thickest end being attached to the bottom of the car. The ascending force, when loaded with ballast, guide-ropes, grapnels and fifty passengers, will be five tons. The weight of the cable, fully extended, will be two and a half tons. The ascending force of the hydrogen will be twenty-three tons. The balloon itself will be about one hundred and ten feet in diameter and one hundred and fifty feet in height to the upper part of the valve.

Notre Dame Scholastic.

Notre Dame, June 23, 1877.

THE NOTRE DAME SCHOLASTIC contains:

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The Morale of the Year.

It seems to us natural and proper at this time to take a retrospective glance over the scholastic year now drawing to a close, to see what things have been accomplished and what have been left undone. A review like this is of great importance to those who intend with the coming September to renew their labors, and will enable them to accomplish next year more good and solid work.

When glancing over the work of the year, it must be especially gratifying to the weary, hard-working student, who receives the approbation of his own conscience, and feels assured that he has done well that which he undertook to do. Day after day he labored silently, unceasingly, careless of his own comfort, keeping high his aim, and pressing onward to attain it. For him who has been very successful, owing to the remarkable talents with which he has been endowed, the pleasure derived from the consideration of a duty well performed is considerably enhanced by the evidence of his progress. His labors are fully repaid thus far, and his future success becomes only a question of time. With increasing knowledge, self-reliance and manliness will be developed. He is no longer the boy, bashful and unlearned; he has become a man who thinks and reflects. He cultivated his mind, enriched it, trained it, and behold! his soul was likewise adorned with all the rich gifts that render man amiable, and fit him for his right place in society. It would be an unnatural exception to find a studious, well-lettered young man anything less than a gentleman. Whatever elevates and ennobles the mind cannot fail to react on the soul; and, therefore, the more the mind receives Christian culture the more the soul is beautified and its noblest faculties drawn from their germs.

At Notre Dame this available rule makes no exception, and finds many proofs to substantiate it. The better the student, the greater his progress and the better the man;

and, in inverse direction, the worse the student, the less his progress and the meaner the man.

The perfect student is the most pleasing companion and the most polite pupil. Take him wherever you like, you will find him true to his character. He will not be unfaithful to it. In conversation he rules by modesty and amiability; his sense of right and wrong guards him against abuse and vituperation. In actions he is unassuming, and yet his example gives the tone to the general behavior. In the same proportion that the bad student is shunned and held in contempt, the good student is honored and respected.

These remarks strike us more forcibly at the end of the year than at any other time, because it is then, during the leisure of the vacation, that one has time to reflect on the past and prepare himself for the coming year.

During a tedious voyage we are apt to be distracted by the fatigues and the distance, but when the goal is reached we rest ourselves, wipe our brows, and look around. We have then a comprehensive view of the space travelled over, and we take a lively pleasure in casting a glance at each of our *compagnons de voyage*, just to see how each one looks.

Some are fatigued, but yet full of spirits and ready to continue the route. They came up smartly, and but for the sake of companionship would have distanced us long ago. Others took it easy, and showed no disposition to run away. At times they needed a word of encouragement, no more; they kept pace with us. Others stood away behind. It was horribly fatiguing to travel up such roads in an unknown country. They gave it up ten times, and ten times they bethought themselves to go a little further, lest they might be lost, and now we meet them at last weary and worn. We have no word of harsh complaint against them; we refrain from anything that might discourage them.

But the stragglers! Should we speak here of them? are they so conspicuous as to attract our attention, or so numerous as to be noticed? We think not. Few, very few of them have disgraced the ranks here at Notre Dame. So may it ever be; and with the coming year may all return from their vacation with increased strength to climb still higher up the rugged hill of knowledge.

The St. Cecilians' Banquet.

On Saturday last, at 3 30 p. m., in company with many other invited guests, we took our seat in the Junior refectory, and took our share in the generous hospitality displayed by the St. Cecilian and Philopatrian Societies. The spread was excellent, and did credit to the excellent Director of these Societies, whose skill in all Society matters is well known. It was remarked, and we, in our humble judgment, concurred in the statement, that it was the finest banquet ever given by any Society at Notre Dame. After all had fully partaken of the good things set before them, Master Burger, arising, read letters from different gentlemen regretting unavoidable absence, and among them one from Mayor Thomas, of South Bend, and one from Prof. Ivers. The latter, by his sound and practical advice, as well as by his jovial style, elicited frequent rounds of applause. Then the toasts were read, and their responses given, as follows:

1. "His Holiness Pius IX, the venerable and august head of Christendom. He has seen the years of Peter; he has known

the bonds of Peter, and he awaits the glory of Peter. History will know him as one of the greatest of the Sovereign Pontiffs, and Heaven as one of the Saints of God. It is our special privilege that we will address as Father and friend one who sustains such intimate relations with the common Father of all Christians, and that he who has spoken face to face with Pius IX will in his kindness now condescend to address us."

Responded to by Very Rev. Father General in a very happy manner.

2 "The President of the United States, the elected chief of a free people.—May the office ever be filled with wisdom and virtue, and the free institutions of the land be maintained in their original integrity."

Responded to by Rev. Father Colovin, C. S. C., who did full justice to the toast.

3. "The memory of our departed friends, Rev. Fathers Lemonnier and Gillespie.—

'Green be the turf above them,
Friends of our happier days;
None knew them but to love them,
None named them but to praise.'"

Drunk in silence, standing.

4. "The University of Notre Dame—Our loved *Alma Mater*.—May the glories of its past be but a figure of the glories that await it in the future."

Responded to by Hon. A. Anderson in an elegant speech which was enthusiastically applauded.

5. "Our sister Societies.—Long may they flourish in sweet sisterhood, the pride and glory of their *alma mater*, and may names as bright and records as fair continue to be inscribed on their annals as those which have adorned their past."

Responded to by Rev. J. A. Zahm, C. S. C., in a manner extremely happy.

6. "Our College days, the time when we are happy without knowing it. The time when we are wise in fancy and learn to be wise in fact—a time to be enjoyed in memory even more than in possession."

Response by Prof. T. E. Howard, who delighted all by his happy allusions.

7. "The Press. Weighty in its influence for good or evil; the grand conductor of useful knowledge, and startling ideas to man.—May its energy ever be exerted on the side of justice, honor, and virtue."

Response by Prof. O. M. Schnurrer, who made a capital speech.

8. "Our invited guests.—Their friendship is an honor which Cecilians appreciate, and of which it is their grand aim never to show themselves undeserving."

Response by Thos. Cashin. Concluding his response, Mr. Cashin favored the guests with a few of his well-known comic songs.

Among the invited guests present were Hon. Judge Stanfield, Messrs. Murray and Dailey, of the South Bend *Herald*, Mr. Brower, of the *Register*, Mr. Knill, of the Grand Central Hotel, and many others.

Personal.

—Rev. John Shea, C. S. C., is at present at St. James' Church, Chicago, replacing Rev. Father Tighe, of '71, assistant pastor, who is on a short trip to Ireland.

—We had the pleasure of a visit from Mr. Murray of the *South Bend Herald*, Mr. Brower of the *Register*, and other gentlemen of South Bend, on Saturday last. Call again, gentlemen.

—William R. Spalding, of '68, formerly connected with

the editorial corps of THE SCHOLASTIC, of which he was the worthy secretary, is now in business at Lebanon, Kentucky, and doing well. Mr. Spalding has, we learn, been married some time, and is rearing an interesting family. We wish him continued happiness and prosperity.

—On a short visit to Chicago, we were pleased to meet H. D. Faxon, of '76, E. McMahon, of '72, J. Nelson, of '75, H. Quan, of '75, H. V. Hayes, of '74, E. Raymond, of '76, and our friends Col. Torrance, of the 2d Reg't., Hon. Thos. Hoyne, Thos. Nelson, J. Quan, W. J. Onahan, Messrs. O'Connor & Lally, Mr. Inderrieden, Messrs. Jansen, McClurg & Co., and our old friend Henry Fitzgibbon. All were in the best of health, and nearly all of them promised to attend the Commencement Exercises.

Local Items.

—The grand St. Cecilia organ has arrived.

—The Examinations began on Monday last. They finish to-day.

—Beds have been put in all the class-rooms for the accommodation of visitors next week.

—The regular monthly Conference was held last Wednesday, when the usual papers were read.

—The examinations were quite brilliant this year, and were honorable alike to teachers and students.

—The musical examinations took place on the 16th in the College parlor. They were quite brilliant.

—On Thursday, June 14th, the stars and stripes floated over the College in honor of the flag's centennial.

—The Alumni Mass will be chanted at 6 o'clock Tuesday morning. Rev. President Colovin will preach the sermon.

—Anyone having books belonging to the Circulating Library will please return the same to the Librarian tomorrow.

—From what we have heard, there will be a great number of the members of the Associated Alumni present next Tuesday.

—Mr. Patrick Shickey is prepared with his 'bus and hacks to attend all visitors attending the Commencement Exercises.

—Messrs. Ireland & Son will be on hand the coming week to drive visitors to and from the College and depots in South Bend.

—As a matter of course we wish every one a pleasant vacation, and hope that they may return in September with increased relish for study.

—All the South Bend papers gave long and highly complimentary notices of the St. Cecilian banquet on the 16th. We give in this issue short extracts from the various reports.

—The boat-race will take place in the afternoon of Tuesday. We had hoped that it might take place in the forenoon—but we learn that it is impossible this year to have it except in the afternoon.

—There will now be no more books given out from the Lemonnier Circulating Library this year. All those who have not yet returned books taken out will please call with them on the Librarian.

—We have been told that there will be several large parties here from Chicago to witness the Exercises of the Commencement. One party will leave for Notre Dame on Monday and another on Tuesday morning.

—In our next issue we will give a complete list of all degrees, honors and premiums given on Commencement-Day. We will also give full accounts of the exercises, together with the general averages of the examinations, and the roll of honor for the week ending June 27th. Every one should endeavor to have his name figure on this, the last roll of honor for the year.

—It is said that the St. Cecilian banquet on the 16th was one of the grandest ever given at Notre Dame. However, there is a tradition in the College that, for fun, the picnics held in the grove on the west bank of the upper lake have never been excelled. We wish some one would give us

their recollections of these picnics. We know that they would be of great interest to our readers.

—The St. Cecilia and Philopatrian Societies of Notre Dame, under the charge of their efficient Director, Prof. Lyons, gave their annual banquet on Saturday afternoon, at half-past three o'clock. A number of invitations were sent out and consequently the attendance was large. The number of good things set on the table were simply countless—everything in the market and of which the season admitted, were bountifully served. After partaking of the sumptuous repast, speeches were the order of the day.—*South Bend Tribune*.

—The 19th annual banquet of the St. Cecilian and Philopatrian Societies, of Notre Dame, took place on Saturday afternoon at 3:30 p. m., in the refectory of the Juniors of that College. A number of our citizens were present. Among these were Judge Stanfield, Hon. A. Anderson, Mr. Knill, of the Grand Central, Mr. Murray, of the *Herald*, Mr. Brower, of the *Register*, and others. These class banquets are nearly always occasions of the most pleasant character, and this one was especially so. The good cheer of the royal spread of the boards was supplemented by good cheer of the heart which went out to all, forgetting trouble and care, the perplexities and vanities of life, remembering only that there they all meet, as friends, as brothers, as sons of Notre Dame, to spend a social hour under the genial glow of friendship which shall last while life lasts. The banquet took place promptly at the appointed hour, and about three hundred persons—including, besides the members of the Societies, other students, the professors of the College, invited guests, and Very Rev. Father General E. Surin, and Rev. Fathers Colovin and Zahn, President and Vice-President of the College—sat down to the feast, and a noble one it was, embracing the whole catalogue of eatables.—*South Bend Register*.

—The Musical Examination of the more advanced pupils on Sunday evening took the shape of a *soirée*, and gave great satisfaction by the evident progress made by the young instrumentalists since they were last heard in public last February. The crowning performance of the evening was most decidedly the two piano solos played by Carl Otto, he being the only one who received an *encore*. His playing is not only far superior to what is generally heard from amateurs, but would do credit to many professional pianists. We are requested to tender to Mr. Otto the thanks of the solo violinists, to whose success he contributed no small share by his skilful accompaniments. For several years past he has devoted much of his recreation time to rehearsing with his fellow students, and with a willingness and patience that will ever endear him to those whom he has thus obliged. The piano solo of Mr. W. T. Ball was also very fine. Mr. W. P. Breen, who has so often taken a prominent part in our musical entertainments heretofore, did not make his appearance at this one, for some good reason, no doubt, of which we are not aware. Mr. Orsinger was by some oversight omitted from the programme; this we regret, as we know him to be an excellent performer. Of the violinists, M. Kauffman took the lead, not only on the programme but also by his finished and delightful playing. Next to him in the order of merit was J. A. Buerger, who if he lacks the strength and brilliancy of Mr. Kauffman excels him in pathos and sweetness. Mr. Jos. P. McHugh's playing showed remarkable improvement since the last *soirée*. Mr. A. Sievers, one of our most promising young musicians, played finely, but the effect was somewhat marred by an accident. The lamp was placed in such a position as to dazzle the eyes of his brother, Louis, who played the accompaniment, more especially when he came to the page nearest the lamp; the cause of mischief was not removed until towards the end of the piece, when he recovered his place, but the injury was already beyond remedy. We know Louis to be a fine pianist, and able to accompany very well; and some future day we hope the brothers Sievers will give us music equal if not superior to any we heard last Sunday. On account of the late hour, Mr. Rothert was crowded out, for which we were very sorry; he had, we understand, prepared himself well, and as his piece was more popular it would no doubt have given greater pleasure to a majority of the students present than the more ambitious *fantasias* which preceded him. Mr. A. Schmidt was called away at

nine o'clock by another engagement, and was thus prevented from appearing in his turn. For the sake of variety we were quite anxious to hear the flute solo, and as we have not been informed that the flutist had a sore finger or some other legitimate reason for non-appearance we must attribute it to a want of courage. The Orchestra played two overtures, as well as, perhaps better than usual. The Junior Orchestra, which appeared for the first time in public, played two pieces, and, considering the short time since their organization, and the fact that they devoted only one half hour a week to rehearsals, they played very well. At the conclusion Rev. President Colovin expressed his great satisfaction at the progress made by the pupils, and in the name of the audience thanked them for the pleasure given by the entertainment.

—The following is the programme of Commencement-Week:

MONDAY, JUNE 25TH, 8 A. M.

[Exercises by the Representatives of the various Societies introductory to the Annual Commencement.]

Music.....	N. D. U. C. B.
Overture.....	Orchestra
Address—Archconfraternity.....	P. J. Cooney
Address—Philodemic Society.....	J. P. McHugh
Address—St. Cecilia Society.....	W. A. Widdicombe
Address—Sodality of the Holy Angels.....	H. Riopelle
Music—Piano and Violin.....	C. Otto and M. Kauffman
Address—Archconfraternity of the Immaculate Conception.....	W. Ohlman
Address—Thespian Society.....	A. Hertzog
Address—Scientific Association.....	C. Otto
Music—Piano.....	W. P. Breen
Address—Philopatrian Society.....	A. Keenan
Declamation—Columbian Literary and Debating Club.....	P. Hagan
Closing Remarks.....	

Music..... N. D. U. C. B.

AT 4 P. M., EXERCISES BY THE GRADUATING CLASS.

Music....	N. D. U. C. B.
Overture....	Orchestra
Commercial Address.....	J. B. Patterson
Latin Address.....	J. Coleman
"The Infinite in Nature".....	J. G. Ewing
Music—Piano and Violin.....	C. Otto and J. A. Burger
"Animated Nature".....	N. J. Mooney
Greek Address.....	J. P. McHugh
"Astronomy".....	C. Otto
Music—Piano.....	W. P. Breen
"Poetry and Flowers".....	W. T. Ball
"Physical Science".....	H. C. Cassidy
Closing Remarks.....	

Music..... N. D. U. C. B.

TUESDAY, JUNE 26TH, A. M.

Solemn High Mass (Alumni)	6 o'clock
Breakfast	7:30 "
Annual Meeting of Alumni	9:30 "

AFTERNOON.

Alumni Banquet.....	1 o'clock
Regatta.....	3 "
Supper.....	6 "

EVENING.

Washington Hall.....	7 o'clock
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PART FIRST.

Grand Opening March.....	N. D. U. C. B.
Song and Chorus ("Angel of Peace").....	Choral Union
Poem of the Alumni.....	T. A. Dailey
Music	Orchestra
Prologue.....	W. T. Ball

PART SECOND.

JULIUS CÆSAR.

A Tragedy in Five Acts, by Shakespeare. By the Thespian Association.

Cast of Characters:

Julius Cæsar.....	Eugene F. Arnold
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Marc Antony.....	Carl Otto
Brutus.....	William T. Ball
Cassius.....	Thomas C. Logan
Decius.....	Augustus K. Schmidt
Strato.....	Ambrose J. Hertzog
Octavius Cæsar.....	Frank S. Hastings
Casca.....	William P. Breen
Metellus.....	Patrick J. Cooney
Pompilius Lenas.....	George J. Gross
Cicero and Titinius.....	John G. Ewing
Trebonius.....	Nathan J. Mooney
Cinna.....	P. Tamble
Lucius.....	Joseph P. McHugh
Pindarus.....	Henry C. Cassidy
Servius.....	Luke Evers
Clitus.....	James J. Quinn
Flavius.....	Frank Maas
Artemidorus, a Courier.....	Henry McGuire
Dardanius.....	J. D. McIntyre

Senators, Citizens, Guards, Attendants, etc.

[Between the Acts of the tragedy there will be Music by the Orchestra and Band.]

Epilogue.....	T. C. Logan
Closing Remarks.....	

WEDNESDAY, JUNE 27TH, 8 A. M.

Entrance March.....	N. D. U. C. B.
Overture.....	Orchestra
Valedictory.....	W. P. Breen
Music.....	Orchestra
Oration.....	Hon. Frank H. Hurd
Chorus—"Hail Pius".....	Choral Union

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Music.....	Orchestra
Farewell Address.....	Rev. President Colovin
Music—"Home, Sweet Home,".....	N. D. U. C. B.

—One of the happiest gatherings of students we have seen for many a day was that which assembled in the refectory, Saturday afternoon, to indulge in the 19th gastronomical celebration of the anniversary of the St. Cecilian and Philopatrian Societies of Notre Dame. The boys have a good many anniversaries, celebrations, exhibitions, etc., it strikes us, and are always happy. We never had occasion to visit them without inward comment on the glad, healthy-looking faces which seemed the index of happy hearts. There is nothing remarkable in anybody looking happy on such an occasion as this however. To see the tables groaning with good things, from one end of the room to the other; to note the kind eye of the reverend Father at the head of the table, the real, living Patriarch and distinguished founder of an Institution known the world over; to feel that commencement and vacation are near, and hard study must soon take itself away—gives that zest to everything which only youth can appreciate. When we sit down with these young men and their moral guides and instructors it brings to mind the years ago, when we sat below the salt and had the "shining morning face," and we could almost wish to take a bout with 'em on the grass or bear a hand at the practical jokes and sly boyish tricks. We can say nothing for the thoughts that crowd upon us. There is the patriarchal beard of Father Sorin on our right, the keen eyes of Judge Stanfield on his right, and there is the eminent lawyer Anderson beyond, a far away look in his leg:il eye, as if he too were thinking of his own boyhood. And there, adown the loaded table, are gentlemen, lawyers, merchants, professors, priests, and journalists, clustering around the chair of the handsome and urbane Father Colovin, with faces which seem to catch a more youthful cast from the reflection of surroundings. And when the feast begins, what clattering of pans and babel of boyish tongues! No moments are wasted in dreams here! The horrors of dyspepsia are unknown in that vast circle of appetites. Roast chicken, strawberries and cream, oranges, cake—a profusion of all good things—begin to disappear and find a common level. And when the last boy, having eaten until

it is unbutton or burst, and has hidden away extra oranges in his pants till they have such a bulge you can't tell which way the boy is looking, and the dishes are borne away over the curly heads by other boys in white aprons, like the angels, and speech-making begins, every eye is spread and every ear is folded back in anticipation. The black-eyed young toast-master, Master Burger, then arose and in a clear and well modulated voice read the toast to His Holiness, Pius IX. There were other toasts drank and eloquently responded to, for which we have no room here. "The University of Notre Dame," by Hon. Andrew Anderson, was one of the prettiest impromptu things we ever heard fall from that gentleman's lips. Mr. Cashin, a former student, wound up the speech-making with a couple of songs, which set the tables in a roar. Then came the drawing of the ring. An elegant and valuable ring had been mixed in the dough and the dough cut up and baked into cakes, giving one to each member of the Society. It was fun to see the boys go down into their particular cake. Master Widdicombe was the lucky chap, and a bright, intelligent boy as he is deserved his luck. The assembly was then dismissed, and the College Band played a lively air as the boys filed out to the play-grounds.—*South Bend Herald.*

Roll of Honor.

[In the following list are the names of those students who during the past week have by their exemplary conduct given satisfaction to all the members of the Faculty.]

SENIOR DEPARTMENT.

J. Burke, P. Cooney, R. Calkins, J. G. Ewing, L. Evers, J. Fitzgerald, T. Garrity, A. Hertzog, J. Kinney, J. Kuebel, F. Keller, J. Larkin, G. Laurans, H. Maguire, J. Montgomery, P. J. Mattimore, P. W. Mattimore, J. McEury, W. McGorrick, L. Proudhomme, J. Proudhomme, J. Patterson, J. Perea, T. Quinn, E. Riopelle, G. Saylor, F. Schlink, G. Saxinger, P. Tamble.

NOTE.—By an oversight the name of A. K. Schmidt was omitted from the Roll of Honor last week.

JUNIOR DEPARTMENT.

E. Anderson, A. Bergek, T. R. Barry, W. J. Brady, J. A. Burger, A. J. Burger, F. E. Carroll, G. P. Cassidy, F. W. Cavanaugh, J. Carrer, C. H. Colwell, W. C. Champlin, M. Condon, G. H. Donnelly, F. C. Ewing, P. Franc, C. Faxon, T. Fischel, R. Golsen, L. Garceau, J. P. Gibbons, C. Walsh, R. French, J. L. Healy, W. Hake, J. Ingwersen, G. J. Ittenbach, C. Johnson, R. Keenan, A. M. Keenan, M. Kauffman, O. W. Lindberg, F. Lang, J. Lumley, F. T. McGrath, J. Mosal, J. Mungoven, E. Moran, R. P. Mayer, J. McTague, W. J. Nicholas, T. Nelson, C. T. Orsinger, J. O'Meara, F. T. Pleins, E. F. Poor, A. Miller, W. J. Rogers, H. W. Rogers, I. Rose, S. D. Ryan, F. Rheinboldt, J. P. Reynolds, P. Schnurrer, G. Sampson, K. L. Scanlan, A. Sievers, J. W. Sill, C. H. Taylor, W. Taulby, C. Van Mourick, N. H. Vannamee, W. Vander Heyden, W. A. Widdicombe, T. Wagner, L. Wolf, L. Sievers.

MINIM DEPARTMENT.

P. Nelson, P. Heron, R. Pleins, J. Sceger, W. McDevitt, G. Lowrey, G. Rhodius, W. Coolbaugh, J. Scanlan, C. Reif, E. Carqueville, G. Hadden, A. Coghlin, G. Lambin, W. Cash, F. E. Herrich, C. Kauffman, H. Riopelle, A. Rheinboldt, F. Gaffney, A. Schnert, F. Carqueville, W. Carqueville, J. Inderrieden, Jos. Inderrieden, H. Kitz, C. Long, C. Herzog, E. Herzog.

Saint Mary's Academy.

—The examination in Christian Doctrine took place on 17th inst. The pupils acquitted themselves well.

—The Right Rev. Bishop of Cleveland has been spending a few days at St. Mary's. He seems much improved in health since his visit to Lourdes.

—The exercises of the Annual Commencement will attract a large number of the patrons and friends of the Institution. This meeting of old friends at St. Mary's is one of the pleasing features of the occasion.

—The examination of the Latin, French, and German classes was very satisfactory. The fluency with which the

students speak, read, translate and compose in these languages is a proof that they are well-taught and diligent scholars.

—The criticisms and essays on the works of different authors, read by the Graduating Class, were pronounced highly creditable to the young ladies who composed them. The Herbariums of the same class were examined by a committee and much praise awarded to the young botanists who had so scientifically arranged the many specimens therein.

—The classes have been highly honored and favored during the examination by the presence of Very Rev. Father General with the Revs. President and Vice-President of Notre Dame and the Chaplain of St. Mary's, together with several Rev. Professors of Notre Dame College. Many visitors have also been present, among whom we noticed Mrs. and Miss Perley, Mrs. Redmond and Piquette, Miss Starr, Mrs. Butts and Getty.

—The examination of music classes commenced on the 8th inst. and finished on the 18th, presided over by Mother Superior, and in her absence by the Prefect of Studies. The board of examiners were the music teachers of both departments, vocal and instrumental. From half-past four to six every day was devoted to the different grades. Two days were given to the little girls and those who commenced in September and February. The best average was given for exactness in striking the keys, good time, and position; from thence to the fourth grade, for good fingering progress generally since the last examination. Passing upwards to the higher grades, good phrasing, accentuation and greater facility of execution, and command of touch in various styles of performance, from the brilliant *presto* to the more æsthetic expression demanded by the trying *adagio*. The number of difficult pieces, executed without a false note or expression, gave pure satisfaction to the faculty. Particularly at St. Mary's, not the name of a great composer, but the manner of rendering his composition is the test; a simple piece well played is, in their judgment, much better than a grand concert *morceau* murdered.

On Thursday the vocal classes were examined in voice culture and chorus practice; in addition each pupil sang a ballad, or took part in duetts. The candidates to graduate in vocal music were examined without the aid of an instrument. Sight-reading, solfeggios, and the advanced exercises of voice culture by Cinti Damoreux, and others. The young ladies passed the ordeal to the satisfaction of the board.

On Saturday the instrumental Graduates were also taken and questioned at random through the book, without filter; neither of the candidates missed in answering several examiners on the subject of "harmony" in general, "figured bass," or, as it is generally named, thorough-bass, giving examples and rules pertaining to the formations of chords, their progressions, suspensions, and resolutions. Over a hundred written exercises on the rules of harmony were handed round to the examiners and company present to criticise.

We have not designated by name the pupils examined; the premiums distributed on Commencement-Day will contain the exact standing of every pupil.

The whole closed with a concert by the Second Division of the First Class, the Graduates being left for Tuesday afternoon, 26th inst. We were honored by the presence of Right Rev. Bishop Gilmour, of Cleveland, Ohio, our Very Rev. Father General, Rev. Fathers Shortis, Johannes, and M. Lauth, Mrs. and Miss Perley, Mrs. Piquette, Mrs. Redmond, Miss E. A. Starr, and the faculty of both Academic and Musical Departments. We give the programme below, for the gratification of parents and former pupils. Song—"O, as fair as Poets Dreaming," was sweetly sung by Miss M. Usselman; we congratulate her on the marked improvement of her voice and placid manner.

Dreyschock's celebrated "L'Inquietude" was played by Miss M. Cravens in the agitated capricious manner indicative of the title; the long passage for the *left hand alone* was firm and majestic, breaking after into wide sweeping arpeggios, the right hand continuing the motive in sustained and tremulous octaves. This piece was much admired, and showed the *power* of touch for which she is to be praised, *sweetness* being more congenial to her.

"Santa Lucia," a very beautiful song by Braga, given forth by Miss Kirchner in sweet tones, was a surprise; her voice

is very promising, and in time will develop a charming soprano.

Miss Hawkins then played Thalberg's very difficult "Andante" from "Lucia di Lammermoor." The piece needs no description; sufficient to say it is one of his best compositions, and is well calculated to show proficiency in wrist and finger motion. The young lady did ample justice to the task.

Miss Byrne sang an "Aria" from "Lucretia Borgia." Her voice is fast ripening into a clear alto, and the tones are telling, especially in chorus singing.

"Chopin's Scherzo," played in a masterly manner by Miss Clara Silverthorne, proved what may be done by industry, for in one year she has passed successfully through four grades. The aplomb of the first four brilliant, fiery pages electrified those who were disposed to criticise, and we were not prepared for the contrast of the lovely "*sostenuto*" which followed. Could it be possible that these were the same hands which a moment before had showered such powerful sounds? Yes; but transformed by the power of genius, she poured forth those plaintive tones so subdued yet rich with harmony, so entrancing in melody and soulful expression, which glided on the ear and stirred up the heart to the wrongs of Poland. We felt Chopin had drawn those sounds from the depth of Poland's sorrow, from her very heart. Again with a firm touch she brought from the instrument, to all appearance, reckless sounds of *laughing despair*. This may seem a strange expression, but some among the audience who were on board the "Amerique" will understand my meaning when they recall the joyless smile, the cold laugh of the passengers who had at last given up hope of rescue. We hope Miss Silverthorne will continue on in the classic path she is just entering, and cultivate the talent God has given with the rarer gift of genius.

Miss C. Morgan sang the well-known Cavatina from "Il Barbiere di Seviglia." We were much pleased to hear how much culture has done for her voice, which has become flexible and even; her runs were well taken and very pleasant. She must not stop, and we desire to hear more of her now assured progress.

Miss B. Wilson finished the examination of instrumental music with a piece called "Dream Wanderings" of a descriptive character. The introduction brought in the theme in particles, portraying the varied changefulness of a dream, representing the struggle of the memory for the old home song. Then the song complete ("Old Folks at Home") comes with a murmuring accompaniment, as of a brooklet. The next idea expresses the chorus of the leaves, which rustling still produces the same familiar strains. Then when the withered leaves have fallen the wintry wind produces the same theme in a weird mood. Passing from this sombre atmosphere out upon the meadows, a shepherd's pipe echoes the idea, which still keeps repeating itself, returning to the structure of the second thought gradually dies away until lost to the mind. The rendition was in keeping with the ideas to be expressed in the "language of tones," and we congratulate her on her "Poetical Illustration" and success both on harp and piano.

The Right Rev. Bishop not being able to attend the Commencement, one of the choruses to be sung on that day was substituted for the one on the following programme. Miss Spencer also sung Beethoven's famous "A-le-lu-lu." Never did her voice sound better, and it gave full effect to the great composition. We shall not attempt praise, for Beethoven's strains lie beyond our criticism.

Miss E. O'Connor selected Gounod's song, "There is a green hill far away: CALVARY," sung with great pathos of expression, and religious sentiment. We now feel sure that the young vocalists deserve all the praises of their friends, and the whole Entertainment gave promise of the high standard we shall have the right to expect when they step forth as candidates for the Graduating Medal.

PROGRAMME.

- "O, as Fair as Poet's Dreaming"..... (Donizetti)
Miss M. Usselman.
- "L'Inquietude" (Dreyschock)
Miss M. Cravens.
- "Santa Lucia"..... (Braga)
Miss L. Kirchner.

"Andante Finale"—from Lucia.....(Thalberg)
Miss H. Hawkins.
Aria—from Lucrezia.....Miss A. Byrne
Scherzo—Opus 31.....(Chopin)
Miss C. Silverthorne.
"Una force poco fa".....(Rossini)
Miss C. Morgan.
Dream "Wanderings"—Poetical Illustration,
Miss B. Wilson.
"Hail, Smiling Morn!".....(Spofforth)
Vocal Class.

For politeness, neatness, order, amiability, and correct deportment, the following young ladies are enrolled on the

Tablet of Honor.

SENIOR DEPARTMENT.

Misses L. Ritchie, A. Walsh, A. O'Connor, M. Julius, M. Cravens, M. Faxon, M. Brady, L. Johnson, J. Bennett, J. Nunning, L. Beall, A. Byrne, M. Walsh, P. Gaynor, E. O'Neil, M. O'Connor, L. Kelly, B. Spencer, J. Cooney, A. Henneberry, A. Reising, H. Russell, C. Morgan, C. Boyce, H. Hawkins, M. and E. Thompson, E. O'Connor, E. Rodinberger, S. Moran, M. O'Mahoney, M. Carroll, B. Wilson, L. Weber, G. Kelly, M. Schultheis, C. Silverthorne, L. Pleins, D. and A. Cavenor, E. Kirchner, K. Kelly, M. Dunn, H. Millis, L. Tighe, M. Pomeroy, J. Burger, G. Breeze, G. Conklin, M. Smalley, M. Coughlin, S. Cash, M. Halligan, K. Martin, K. Gibbons, C. Ortmeier, M. Usselman, I. Cook, S. Rheinboldt, A. Miller, L. Weir, 100 *par excellence*.
Misses H. Julius, A. Harris, M. Spier, A. Cullen, E. Lange, A. Woodin, B. Siler, E. McGrath, M. Plattenburg, M. Hungerford, J. Burgie, L. Brownbridge, C. Thaylor, E. Wright.

JUNIOR DEPARTMENT.

Misses M. Ewing, A. Ewing, L. Correll, D. Gordon, A. Kirchner, L. Chilton, A. McGrath, M. Mulligan, J. Kingsbury, M. Redfield, E. Parsons, A. Morgan, M. Lambin, L. Cox, F. Fitz, E. Mulligan, N. Hackett, M. Cox, L. Vannamie, L. Ellis, A. Getty, J. Butts, A. Williams, E. Wooten, 100 *par excellence*.
Misses L. Walsh, M. Davis, F. Sunderland, M. McFadden, I. Mann.

—The following is the programme of the Commencement Exercises:

TUESDAY, JUNE 26TH, 3 O'CLOCK P. M.

"Ave Maria," Solo, Trio and Chorus.....*Falkenstein*
Soloist: Miss E. O'Connor. Trio: Misses H. Foote, E. O'Connor, L. Kirchner—Accompanied by Miss J. Nunning.
Essay—"Grandeur of Obedience".....Miss M. Brady
Essay—"True and False Heroism"....."J. Bennett
Essay—"Modesty, Woman's Fairest Diadem" "L. Johnson
"Fackletanz"—*Meyerbeer*....."J. Nunning
Essay—"Anniversaries"....."A. O'Connor
Recitative and Aria, "Ecco il punto,"—*Mozart*,
Miss D. Cavenor—Accompanied by Miss Spencer.
"Essay—"Pebbles from the Ocean of Truth".....Miss L. Beall
"Capriccio," Op. 33,—Adagio. Presto—*F. Mendelssohn*,
Miss H. Julius.
Essay—"Immortalized Rivers".....Miss A. Walsh
Essay—"Fertile Fields of Science"....."M. Julius
Vocal Duet—"Verrano la Sull'aura".....*Donizetti*
Misses B. Spencer, D. Cavenor—Accomp'd by E. O'Connor.
Essay—"Memory's Art Gallery".....Miss L. Ritchie
Grand Polonaise in A, (Opus 53)—*Chopin*... "B. Spencer
Essay—"Westward, the Star of Empire takes its Way"
.....Miss M. Cravens
Song—"La Capricciosa"—*Muttei*,
Miss H. Foote—Accompanied by Miss Spencer.
Valse de L'Opera, "Faust"—Transcription by *Liszt*,
Miss E. O'Connor.
Soprano Solo—Quartette and Chorus—"Lauda Sion"—*Mendelssohn*
Solo: Miss O'Connor. Quartette: Misses Spencer, O'Connor, Cavenor and Byrne—Accomp'd by Miss H. Julius.
VOCAL CLASS.

WEDNESDAY, JUNE 27TH, 11 O'CLOCK A. M.

GRAND ENTRANCE.

Kaiser Grand March.....*Richard Wagner*
Harps: Misses E. O'Connor and D. Cavenor.
Pianos: Misses B. Spencer, H. Hawkins, H. and M. Julius,
J. Nunning, M. Cravens, B. Wilson, C. Silverthorn.

"Inflammatus"—Song and Chorus—(Stabat Mater)—*Rossini*
Solos: Misses H. Foote and E. O'Connor.
Vocal Class—Accompanied by C. Silverthorn.
DISTRIBUTION OF PREMIUMS—Junior Department.
"Dance des Sylphs"—(Harp Solo).....*F. Godefroid*
Miss E. O'Connor.
Quintette—"Celestial love is breathing"—(Moise)—*Rossini*
Misses Cavenor, Morgan, Spencer, O'Connor and Byrne—
Accompanied by Clara Silverthorn.
DISTRIBUTION OF PREMIUMS—Intermediate Department.
Trios Variations—"Ah! je veux brisu ma chaine"....*Auber*
Miss B. Spencer—Accompanied by Miss O'Connor.
DISTRIBUTION OF PREMIUMS—Senior Department.
Song—"Aria and Variations".....*Proch*
Miss E. O'Connor—Accompanied by Miss B. Spencer.
"Rhapsodie Hongroise" No. 2—(Two Pianos).....*Liszt*
Misses E. O'Connor, J. Nunning, B. Spencer and H. Julius.
"THE ORIGINAL THIRTEEN"—Juvenile Entertainment.
Grand Chorus—"Hear My Prayer".....*Mendelssohn*
Solos: Misses Spencer and Foote.
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Conferring GRADUATING MEDALS—In the Conservatory
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Coronation Chorus.....Arranged for the Occasion
Accompanied by Misses J. Nunning and H. Hawkins.
Valedictory.....Miss M. Faxon
Closing Remarks.....Rev. F. E. Boyle, Washington, D. C.
Overture to Euryanthe. For retiring.....*Von Weber*
Harps: Misses D. Cavenor and B. Wilson.
Pianos: Misses A. Harris, A. Koch, A. Byrne, L. O'Neil,
L. Kirchner, M. Spier, C. Morgan and E. Pleins.

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For further particulars concerning this Institution, the public are referred to the Twentieth Annual Catalogue of St. Mary's Academy or the year 1874-75, or address

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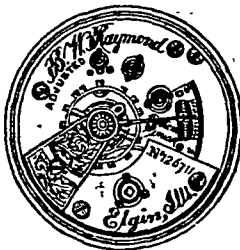
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SOUTH BEND, INDIANA.

Pittsburgh, Ft. Wayne & Chicago

AND PENNSYLVANIA R. R. LINE.

CONDENSED TIME TABLE.

MAY 20, 1877.

TRAINS LEAVE CHICAGO DEPOT,

Cor. Canal and Madison Sts. (West Side).

On arrival of trains from North and Southwest.

GOING WEST.

	No. 1, Fast Ex.	No. 7, Pac. Ex.	No. 3, Night Ex.	No. 5, Mail.
Pittsburgh, Leave	11.45 P.M.	9.00 A.M.	1.50 P.M.	6.00 A.M.
Rochester, Leave	12.53 "	10.15 "	2.58 "	7.45 "
Alliance, Leave	3.10 A.M.	12.50 P.M.	5.35 "	11.00 "
Orrville, Leave	4.46 "	2.30 "	7.12 "	12.55 P.M.
Mansfield, Leave	7.00 "	4.40 "	9.20 "	3.11 "
Crestline, Arrive	7.30 "	5.15 "	9.45 "	3.50 "
Crestline, Leave	7.50 A.M.	5.40 P.M.	9.55 P.M.	
Forest, Leave	9.25 "	7.35 "	11.15 "	
Lima, Leave	10.40 "	9.00 "	12.25 A.M.	
Ft. Wayne, Leave	1.20 P.M.	11.55 "	2.40 "	
Plymouth, Leave	3.45 "	2.46 A.M.	4.55 "	
Chicago, Arrive	7.00 "	6.30 "	7.58 "	

GOING EAST.

	No. 4, Night Ex.	No. 2, Fast Ex.	No. 6, Pac. Ex.	No. 8, Mail.
Chicago, Leave	9.10 P.M.	8.00 A.M.	4.45 P.M.	
Plymouth, Leave	2.46 A.M.	11.25 "	7.50 "	
Ft. Wayne, Leave	6.55 "	2.10 P.M.	9.55 "	
Lima, Leave	8.55 "	4.05 "	11.25 "	
Forest, Leave	10.10 "	5.20 "	12.20 A.M.	
Crestline, Arrive	11.45 "	6.55 "	1.35 "	
Crestline, Leave	12.05 P.M.	7.15 P.M.	1.40 A.M.	6.05 A.M.
Mansfield, Leave	12.35 "	7.44 "	2.05 "	6.55 "
Orrville, Leave	2.30 "	9.38 "	3.40 "	9.15 "
Alliance, Leave	4.05 "	11.15 "	5.03 "	11.20 "
Rochester, Leave	6.22 "	1.21 A.M.	6.00 "	2.00 P.M.
Pittsburgh, Arrive	7.30 "	2.30 "	7.00 P.M.	3.30 "

Trains Nos. 3 and 6 run Daily. Train No. 1 leaves Pittsburgh daily except Saturday. Train No. 4 leaves Chicago daily except Saturday. All others daily except Sunday.

THIS IS THE ONLY LINE

That runs the celebrated PULLMAN PALACE CARS from Chicago to Baltimore, Washington City, Philadelphia and New York without change. Through tickets for sale at all principal ticket offices at the lowest current rates.

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Weekly Newspapers.

THE CATHOLIC COLUMBIAN, published weekly at Columbus, O. Subscriptions from Notre Dame's students and friends solicited. D. A. CLARKE, OF '70.

THE AVE MARIA, a Catholic journal devoted to the Blessed Virgin, published every Saturday at Notre Dame, Ind. Edited by a Priest of the Congregation of the Holy Cross. Subscription price, \$2.50.

THE YOUNG FOLKS' FRIEND, published monthly at Logansport, Ind. 50 cts. per year. Subscriptions solicited from the friends and students of Notre Dame. ARTHUR C. O'BRIAN, OF '76.

THE SOUTH BEND HERALD, published weekly by Chas. Murray & Co., (T. A. Dailey, of '74) \$1.50 per annum.

Hotels.

CIRCLE HOUSE, On the European plan, Indianapolis, Ind., close to Union Depot, best in the city. English, German and French spoken. Geo. Rhodius, Proprietor; E. Kitz, Clerk.

THE BOND HOUSE, A. McKee, Prop., Niles, Michigan. Free Black to and from all Trains for Guests of the House.

THE MATTESON HOUSE, Corner of Wabash Ave. and Jackson St., Chicago, Ill. All Notre Dame visitors to Chicago may be found at the Matteson.

L. S. & M. S. Railway.

On and after Sunday, May. 13, 1877, trains will leave South Bend as follows:

GOING EAST.

2 25 a. m., Chicago and St. Louis Express, over Main Line, arrives at Toledo 9 50; Cleveland 2 20 p m; Buffalo 8 05 p.m.

11 22 a. m. Mail, over Main Line, arrives at Toledo, 5 50 p m Cleveland 10 30 p m; Buffalo, 5 20 a. m.

7 16 p. m. Special New York Express, over Air Line; arrives at Toledo 10 56 p m; Cleveland 1 44 a m; Buffalo 6 52 a m.

9 12 p. m. Atlantic Express, over Air Line. Arrives at Toledo 2 40 a m; Cleveland, 7 15 a m; Buffalo, 1 05 p m.

4 38 and **4** p. m., Way Freight.

GOING WEST.

2 43 a. m., Toledo Express. Arrives at Laporte 3 35 a m, Chicago 6 a m.

5 05 a. m., Pacific Express. Arrives at Laporte 5 50 a m; Chicago 8 20 a m.

4 38 p. m. Special Chicago Express. Arrives at Laporte 5 35; Chicago, 8 p m.

8 02 a. m., Accommodation. Arrives at Laporte 9 a m; Chicago 11 30 a. m.

8 45 and **9 25** a. m., Way Freight.

J. W. CARY, Gen'l Ticket Agt., Cleveland.

J. H. PARSONS, Sup't West Div., Chicago.

CHARLES PAINE, Gen'l Supt.

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WHOLESALE DEALERS IN

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A PIPE ORGAN, nearly new, made by the same firm as the large Organ now in the Church of Our Lady of the Sacred Heart at Notre Dame, is now offered for sale. The case is of a neat design, with front speaking-pipes, ornamented in gold and colors. Dimensions, 6 feet wide, 3 feet deep, 9 feet high. Manual, compass C. C. to a³, 58 notes. Pedale, C. C. to d, 27 notes, 10 Stops, 232 Pipes, with a Swell Pedal and Blow Pedal. All inclosed in an effective swell, except the Pedale.

Manufacturers' price, \$700; will be sold for \$500.

For further particulars address

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Notre Dame, Indiana.

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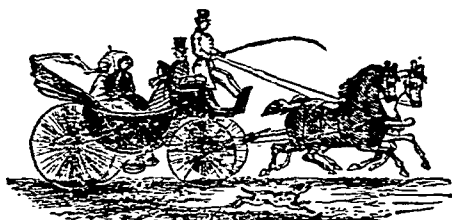
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Specimens sent to any part of the world by mail. An illustrated monthly bulletin of 8 pages sent free.

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The collections of 100 illustrate all the principal species and all the grand subdivisions in Dana and other works on Mineralogy; every Crystalline System; and all the principal Ores and every known Element. The collections are labelled with a printed label that can only be removed by soaking. The labels of the \$5. and higher priced collections give Dana's species number, the name, locality, and in most cases, the composition of the Mineral. All collections accompanied by my Illustrated Catalogue and table of species.

NUMBER OF SPECIMENS	25 in box	50 in box	100 in box	100	200	300
Crystals and fragments.....	\$.50	\$ 1	\$ 1.50	\$ 2	\$ 3	\$ 3
Students' size, larger.....	1.50	3	6	10	25	25
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Prof. of Chemistry and Mineralogy,

Fellow of the American Association for the Advancement of Science,
Life Member of the Philadelphia Academy of Natural Sciences
and of the American Museum of Natural History, Central Park, New York.

Michigan Central Railway

Time Table—May 13, 1877.

	*Mail.	*Day Express.	*Kal. Accom.	†Atlantic Express.	‡Night Express.
Lv. Chicago.....	5 00 a.m.	9 00 a.m.	3 45 p.m.	5 15 p.m.	9 00 p.m.
" Mich. City..	7 33 "	11 10 "	6 25 "	7 35 "	11 15 "
" Niles	9 01 "	12 15 "	8 20 "	9 00 "	12 35 a.m.
" Kalamazoo...	10 50 "	1 38 p.m.	10 10 "	10 26 "	2 17 "
" Jackson.....	2 15 p.m.	4 05 "	5 20 a.m.	12 50 a.m.	4 55 "
Ar. Detroit ..	5 45 "	6 20 "	8 40 "	3 35 "	8 00 a.m.
Lv. Detroit.....	7 00 a.m.	9 35 a.m.	4 45 p.m.	6 05 p.m.	9 50 p.m.
" Jackson.....	10 20 "	12 15 p.m.	8 00 "	9 30 "	12 45 a.m.
" Kalamazoo..	1 16 p.m.	2 40 "	5 00 a.m.	12 16 a.m.	2 53 "
" Niles	3 11 "	4 07 "	6 50 "	2 35 "	4 24 "
" Mich. City..	4 40 "	5 20 "	8 02 "	4 05 "	5 47 "
Ar. Chicago.....	6 55 "	7 40 "	10 15 "	6 30 "	8 00 "

Niles and South Bend Division.

*GOING NORTH.		*GOING SOUTH.	
Lv. So. Bend—	8 15 a.m. 6 30 p.m.	Lv. Niles—	6 50 a.m. 4 15 p.m.
" N. Dame—	8 22 " 6 35 "	" N. Dame—	7 25 " 4 48 "
Ar. Niles—	8 55 " 7 15 "	Ar. So. Bend—	7 30 " 4 55 "

*Sunday excepted. †Daily. ‡Saturday and Sunday excepted.

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	Leave	Arrive
Omaha, Leavenworth and Atchison Express..	10 00 a.m.	3 45 p.m.
Peru accommodation.....	5 00 p.m.	9 35 a.m.
Night Express.....	10 00 p.m.	6 50 a.m.

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